

Synthesis: Cabaret for the Singing Actor

An Honors Thesis (THEA 434)

by

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Abstract

While there are minor differences between straight plays, plays with music, and musicals, the art of cabaret is in a category of its own. By definition, cabaret is "...an intimate, small-scale, but intellectually ambitious revue" (Appignanesi 1). For a performing artist, cabaret is a medium in which the performer gets to break the rules of conventional theatre, all rules except those of music theory. Music analysis is vital in order for any genre of vocal performance to be fully realized. Based on two courses I was required to take as a BFA Musical Theatre major in my time at Ball State University, this thesis takes an approach to music analysis and is applied to a repertoire of cabaret music in effort to connect more to the storytelling aspect of cabaret performance, through the roots of the music itself.

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Introduction

For my honors thesis, I analyzed the music I worked on in THEA 434, “Immersion Experience,” using the process I was taught in THEA 371, “Singing Actor 1”. As a senior musical theatre major, I am required to take a course on the art of the cabaret. This class is called “Immersion Experience” and is taught by William Jenkins, Chair of the Department of Theatre and Dance, Johnna Tavianini, Assistant Professor of Musical Theatre Voice, Emmy Award-winning music director Michael Rafter, and two-time Tony Award-winner Sutton Foster. The class took place in the fall semester and performed a cumulative cabaret at The Cabaret in Indianapolis this January, as well as Joe’s Pub at the Public Theatre in March. Each week in this class, my classmates and I were given a prompt for our next song, as a prospective performance piece for the cabaret in the spring; my thesis study is focused on analyzing the eight songs I developed in this class, over the entirety of the fall semester.

The approach I took to the music analysis for this project was inspired by a different class I took in my time here at Ball State University as a BFA musical theatre major. In the spring semester of my sophomore year, I was enrolled in the course “Singing Actor 1” instructed by Jodi Cotton and Emily Tzucker. According to the University course catalog, this course is dedicated to, “The study of and performance of solo, duet, and small ensemble works for musical theatre. Preparation of roles and scenes will occur, combining the art forms of drama and music with an emphasis on developing, understanding, and incorporating the principles in Acting 1, 2, Basic Musicianship, Movement, and voice lessons” (“Theatre and Dance - Undergraduate Course Catalog.”). The backbone of this class is music analysis; Professor Cotton routinely assigned us a song, and we were responsible for marking up the sheet music and interpreting what we found in the decisions the composer and lyricist made. To explain the practice in a more

specific manner, we would highlight music symbols, chords, and dynamics on the sheet music. My classmates and I would then divide the piece as a whole into sections, based on the patterns we found in the music. From there, we would develop a “bullet sheet,” or a detailed list, of each section broken down and interpreted. The purpose of this research is to justify why the character needs to be singing at this moment, rather than just speaking, and to figure out what the composer’s objective was when they chose each minute detail of the song. The course “Singing Actor 1” helped me relate to my characters in a manner that was stronger than I was able to before. I enjoyed the analysis work and was very much intrigued by what information I could find in the songs, by exploring the song on a deeper level than just the lyrical text.

The purpose behind my decision to return to this music analysis in a new class setting was an effort to enhance the performance quality of the pieces I would develop in “Immersion Experience,” while also revisiting and refining my musicianship skills. In “Singing Actor 1”, I was asked to analyze my assigned songs and their respective scripts; I had to do some additional character analysis in addition to breaking down the sheet music in the way explained in the preceding paragraph. In cabaret performance, an artist performs as themselves; there is no character to analyze but one’s own. Cabaret offers artists the opportunity to illuminate experiences they have had and share a part of themselves; they don’t often have the chance to, in an intimate theatrical setting. Since all of the songs I worked on in “Immersion Experience” had to be connected to me and my own experiences, I did not have to worry about listing out any given circumstances and finding ways to relate to them, as I did in “Singing Actor 1”. I was better able to appreciate the music I got to work with and find more intricate parts of the songs to connect with, by focusing the analysis solely on the music itself.

Another part of cabaret performance is “patter”; the spoken portion of a piece the artist delivers to the audience, to further express their story they personally connect with this piece. As I set out to begin my analysis process in the cabaret class, I was determined that, upon deeper research of the music itself, I would be able to make my patter more meaningful and accessible, as well as more connected to the music in general. All of the analysis and further development of my pieces for this class were an effort to make the story clearer and more acceptable for my audience.

In the classroom, my audience was the seventeen other musical theatre majors in my class, who have learned and grown together with me over the past three years, as well as the four professors who taught the course. The professional performances that took place this spring, however, were open to the public and are quite often filled with professors, family, friends, underclassmen, and industry professionals; this a diversified audience, in terms of the education they have as being trained observers of theatrical performance. Through the completion of this project, I hoped that each of these audiences would notice the depth of my passion and commitment to my craft, evident my performance. The research and analysis helped me find ways to connect to the material, but it was then up to me to deliver it with confidence, skill, and artistry. My goal was that the analysis work would be evident to my classmates and professors, based on the depth and passion behind my performance. As for the more general, public audience, I aimed to get as many people to connect to my performance as possible, as the nature of art is the telling of stories, in effort to evoke human connection and emotion.

As this class is taught annually to the senior musical theatre majors, the theme of the cabaret changes from year to year. The four assigned teachers, Bill, Johnna, Michael, and Sutton, are responsible for determining the theme and typically notify the rising senior class as soon as

they have done so, so that the students may use the summer break as a time to compile song ideas and gather sheet music. The theme for my class' cabaret was the music of three iconic composers from the twentieth century: Frank Loesser, Jule Styne, and Hoagy Carmichael. Upon receiving the announcement of the theme, I immediately began a list of my own ideas of potential cabaret pieces to play with in the fall; I felt excited and prepared. Once the class started in August, however, I realized I had no clue what I was doing when it came to cabaret performance. I had no experience with writing patter, we weren't given our specified prompts until a week before we were to perform them in front of the class, and I hadn't had to worry about transposing sheet music since the music theory class I took my freshman year. Despite all of these potential roadblocks, and with the assistance of my professors, I ended the semester with a few pieces to choose between for the performances, come spring.

Assignment 1: "It's Good to Be Back Home"

The first assignment of the course was to bring in a song by at least one of the three composers, that you love to sing. It was a way for Sutton and Michael to get to know us and our voices better, as they are adjunct faculty members and weren't familiar with our voices, as well as Johnna and Bill, were. The song I decided to bring in for this assignment, "It's Good to Be Back Home," was already in my repertoire, and just so happened to be written by Jule Styne, so it was an easy choice to make. I have sung this song for six years now, beginning my junior year of high school, as it was one of the two audition songs I decided to use for my college auditions. Since this was the first song I brought to Ball State, in the audition room in Los Angeles in February of 2015, I felt as though bringing the song to my class as a senior would bring a feeling of completion, full circle, to my performance. Within the context of the show it's from, Fade Out-Fade In, the song is about a young woman who has just arrived in Hollywood for the first

time and immediately feels at home. This instantaneous love for a place so foreign is not lost on me, as I grew up a military brat, with my father serving in the United States Coast Guard. Including the move to from my home in Roseville, CA to Muncie, IN, I had moved seven times in the first 18 years of my life. As a military brat, I grew up developing and honing my adaptability; finding aspects of “home” in new places is something I have been doing since before I could walk. In addition to this immediate connection to the story this piece is telling, I also felt drawn to sharing this song with the cabaret class because it encompassed how I felt, moving to Ball State and feeling right at home with the people from the Department of Theatre and Dance. As I expressed before, this was an easy song for me to share, since I had already spent so much time with it before this class began. Upon completing my performance of this song in front of my professors and peers, I felt confident and excited about what other songs I would be able to share in the coming weeks.

Assignment 2: “I Love You (a Bushel and a Peck)”

The second assignment was to bring in a song that you connected with on a personal level. I knew I wanted to perform a song I could dedicate to my three younger siblings: Cassie, Taylor, and Charlie. The only problem I had to navigate was that I was having a difficult time finding a song written by Styne, Loesser, or Carmichael that I felt would accurately express the pride and joy they have brought me, being their big sister. My first choice was to sing “Stardust” by Hoagy Carmichael; while I wasn’t very familiar with the song, I appreciated the lyrics and felt that I could attempt to relate it to my relationships with my siblings. A day before I was supposed to share this piece, I was still having trouble learning the melody and rhythms and was battling the fact that it didn’t sit in a comfortable place in my range. I had two options; I could alter the key so it would be easier to sing, or I could leave it alone and deal with the discomfort; I

chose the latter. It was this same day that my classmate, Paige, asked if I would be willing to change my song, as she connected to “Stardust” and wanted to sing it for her grandparents. Since I didn’t feel very attached to the song at this point, I agreed and decided to take on the song she had originally chosen, which was “I Love You (a Bushel and a Peck)” from Guys and Dolls. I didn’t connect to this song personally either, but I was much more familiar with the melody and felt I could solidify it within the next 24 hours. I ended up performing the song the next day, singing through the bubbly chorus twice, and feeling unsatisfied about my work immediately afterward. Since I changed my song choice at the last minute, I wasn’t as familiar with the song as I should have been, which made connecting the lyrics to my love for my siblings very difficult. A key lesson I learned later on in the course was that the factor that makes the storytelling of a cabaret piece successful is the amount of specificity it contains. With a minimal amount of time and the broad notion of expressing love for my three siblings, the piece was not specific in the slightest. This sense of disconnect that resulted from my lack of preparation is ultimately why the song didn’t work; in the coming weeks, I decided not to change my choice of a song so close to when I would have to share it in class.

Assignment 3: “It’s Too Darn Hot/Baby It’s Cold Outside/The Grass is Always Greener”

The third assignment was duets; our professors put us in groups of two and told us to collaborate and develop a story to share with our partner. I was assigned to work with my classmate, Natalie; aside from both of us being in the Honors College, we were having a difficult time finding things we had in common that we could sing about. She has a younger brother, so the idea of singing for our siblings arose as well, but I worried about being able to sing for all three of my siblings in a way that would complement Natalie singing for her brother. The idea of singing about being out-of-state students came across my mind and eventually led us to the

mash-up we ended up sharing with the class. Since Natalie is from North Dakota and I am from California, we decided to capitalize on the contrasting weather conditions we were accustomed to experiencing. I sang a segment of “It’s Too Darn Hot” from Kiss Me, Kate, Natalie sang an abridged version of “Baby It’s Cold Outside”, by Frank Loesser, and we came together at the end of the piece with “The Grass is Always Greener”, by Frank Ebb and John Kander. The way we decided to tell our narratives as out-of-state students was competing with each other on the topic of who’s climate is more brutal. We would banter our arguments with each of our songs and then decide to come together at the end since it is a common idea that you always long for what you can’t have. I believe the manner in which we decided to mash up these three songs was able to accurately express our stories, in a fun and witty manner, ultimately making this performance a successful candidate to consider for the show in the spring.

Assignment 4: “You Excite Me/It Must Be Him”

The fourth assignment was mash-ups; we had to find a story we wanted to share and tell it through two or more songs, arranged together as one. At this point in the semester, I was dealing with some serious pain from a recent dance injury and had to leave town to see my surgeon at home. Due to this unforeseen circumstance, I had to work on this assignment as a solo. I had a difficult time determining what story I should tell, as there weren’t any passionate ideas coming to me right away. I eventually decided that one topic I had not discussed yet in this class was my love life or lack thereof. I decided to run with this idea and pretty soon I had two songs I thought would juxtapose each other nicely and hopefully provide some comedic relief. I hoped that the eager and sweet nature of the lyrics found in “You Excite Me” would convey the desperation and longing for a partner present in “It Must Be Him.” Since I was out of town during the performance day for this assignment, I had to find time to film it outside of class and

upload it to our online database, for our professors to view it. I think that doing this song without an audience made it challenging to play towards the humor I wanted the piece to express.

Although I ultimately considered this piece more of a failure than a success, I am glad I went through the developmental process of it, as I learned a lot of essential skills that helped inform my use of pattern and altering keys in future assignments.

Assignment 5: “Fear”

The fifth assignment was social justice; we had to address some social, economic, or political issue to address through song. With the current political climate of our country, my class and I had a wide range of topics to choose from. My immediate thought was to find a song that could address the “#MeToo” movement, in a way that would make people uncomfortable as they publicly had to recognize the bitter truth about how women are treated in American society. The song I chose, “Fear,” was originally a male ensemble piece, which proved to be a roadblock. I had to learn how to transpose this specific song, pulling from various vocal parts to form a coherent solo version of the song. I chose “Fear” because I felt the lyrics conveyed the message I was trying to deliver. The message of an ominous cloud of fear hovering over women in America as a whole. Especially at the time I was working on this piece, late-November, when the “#MeToo” movement was a more prevalent topic than it is now, I felt that it was vital to continue to tell the female narrative. While I was confident in the issue I was addressing, I was unable to get to a comfortable place with the musicality of the piece itself, so there was a feeling of disconnect in my performance that was tangible. Upon my in-class performance of this song, I was utterly devastated and extremely disappointed in myself. I was so excited to share this piece and was sure it would resonate with my classmates, but I needed more than the five days we were given to work on each assignment for “fear”. As I mentioned earlier, I believe a substantial

factor at play that made this performance less effective than I was aiming for was the fact that I was taking a large ensemble piece and trying to make it a solo, when I didn't fully understand how to do so. I think that if I had more time and approached Johnna for some musical guidance on how to alter and make cuts to it, the piece would have had a better chance to succeed.

Assignment 6: "I'll Never Let a Day Pass By/Glory of Love"

The sixth assignment was to revisit a song from the five assigned topics thus far and continue to develop it. After I performed "Fear" in class, and dealt with the failure I felt, I approached Johnna; I explained to her that I knew "Fear" was a good idea, but I didn't have the tools to make it fully realized on my own. At this point, we were past the halfway mark of the semester, and I was worried I wouldn't be able to put together a performance I would be proud of before the course came to an end. I expressed to her how much I admire the art of cabaret performance and the fact that I was very passionate about creating a piece that would tell a story in a beautiful and effective manner. It was Johnna who suggested I sing a song about my mother; we set up a time to meet, and she helped me piece together the song and my story, in a positive light, in time for our class meeting the following week. The assignment for this week was to revisit a previous piece we wanted to further realize. Instead, I decided to create this piece entirely outside of class and bring it in to share. This piece is about my mother, Heidi; the person I have always connected with more than anyone else in the world. Through this performance, I was able to share the story of the incredible trip to New York City that my mother and I got to take together during my freshman year of college. Through this performance, I had the opportunity of sharing my favorite things about my mom, such as her resilient positivity, her beautiful selflessness, and her inspirational strength.

I want to take some time to explain why I felt the need to develop this piece. In June 2016, between my freshman and sophomore year at Ball State, I lost my mother to colon cancer. Without taking a hiatus from pursuing my passion for musical theater, I stepped back on campus the following August for what is called the “sophomore slaughter.” Sophomore year as a musical theater major is all about breaking down your emotional barriers and learning to be as open and vulnerable in performance as possible. In theory, after the emotional valves have been opened, by the end of sophomore year, junior year begins, and is set up in a way in which the professors help students determine how much emotional exposure is necessary. After very recently going through the trauma of losing my mother, my experience of the “sophomore slaughter” was not in line with how it was set up to be received. For instance, I learned through my voice and movement courses that a lot of memories and emotions are retained in our muscles. By merely relaxing our muscles in ways we aren’t accustomed to, emotions can arise. My most significant barrier was my breath. When my mother was nearing her last days, the rest of my family and I were hyper-focused on her breathing pattern, as she was no longer responsive. Essentially, if we heard any voiced sigh or deeper breath, that meant that her pain was increasing and it was time to press the morphine button again. So, when my professor had us lay on our backs and do breathing exercises, eventually incorporating sighing out any stress or tension we may be holding, my body noticed the sound and was instantly more tense than before I started the exercise. This occurrence brought up a lot of painful emotion as well, so there were many class meetings in which I would have to sit out and observe, rather than participate, as it was too much to process so early in my experience with grief.

In “Singing Actor,” the class in which this thesis is based on, I found another emotional barrier I would have to combat. After you have experienced loss, it is so easy to attribute

everything around you to that person and the fact that they are no longer with you. I discovered this trap of grief in every song I tried to sing during my sophomore year. If there was any possible way I could relate the character I was portraying to my mom, be it motherhood, positivity, or love, my brain would somehow find it and instantly make it harder for me to perform that piece that was now connected to my loss. The emotional warfare I was battling as an artist continued personally outside of the classroom, as I allowed my grief-stricken depression to envelope me and manifest the way I walked through life. For the first year after my mother passed, I let my loss define me.

After we found out my mother would not be able to beat the cancer, she pulled me aside and discussed with me the importance of following my dream of being a professional performing artist. It was crucial to her for me not to take a break from school to stay home and help my father raise my younger siblings, as that is not my job. Even though I returned and completed my second year of college successfully, I was not happy, nor was I proud of this accomplishment. Nothing has ever mattered to me as much as my family does, and being so far away from them has been incredibly hard, especially since we lost my mother. But if there was one thing my mother was known for in her time on Earth, it was that she was always finding a way to bring the people around her joy, and remembering to revel in her own positivity as well. As I reflect on my time here at Ball State, I wonder if I would have been more emotionally available for the sophomore curriculum if I had taken a gap year to be home with my family and process my loss. However, since my mother told me herself that she wanted me to go right along chasing my dreams and continuing my education, I never have questioned my decision.

One thing I have taken note of about my sophomore year is that, as I let my grief define me, others did too. I began to walk through life as “the sad girl,” and rightly so; but negativity

was never something my family and peers associated with me. In fact, in the spring of my freshman year, I started the Happiness Club on campus, as a way to help spread positivity. I believe that, by bringing other people joy, you make yourself happier in return; this was the driving force behind this club. As I reflected on the personal journey I have gone on over the past four years, I decided it was time to reclaim my joy, publicly. That was the driving force behind creating this piece for the cabaret class; as I mentioned earlier, it wasn't even part of our assigned musical numbers I was responsible for cultivating.

This was the sixth song I prepared for the class and was the piece I ended up using in the performance. After I had the opportunity of working with Johnna on piecing together the story, I had a meeting with Sutton Foster, in which we discussed more intimate memories I have of my time with my mother. Sutton guided me in formulating the patter portion of this performance, an effort to make it more specific so that the audience would feel like they got to know my mom through the stories I shared. Once the spoken portion of the piece was solidified, Michael Rafter stepped in and helped me hone the musical aspects, to make them as powerful as possible for the story being told. It was Michael's idea to add in a section of "The Glory of Love," by Billy Hill. The lyrics only seemed to enhance the beautiful, emotional journey I have taken since my mother's passing, and upon hearing Michael plunk out the accompaniment and sing the melody, I instantly found myself with tears in my eyes, thanking him; he had found a way to make this piece I was already so in love with even more effective and special.

Due to the personal nature of this piece, as well as the intimate set up of cabaret performance, I had to build up a sort of "emotional tolerance" to the story I was telling. I had multiple opportunities to perform the song in our cabaret classroom, but I also made sure to sing it on my own, giving myself the freedom to feel all the emotions the song brought up for me.

This practice was beneficial for me; in the end, I was able to perform the song genuinely, while being emotionally connected in a way that would not interfere with my ability to get through the performance. Having the strength to make it through the performance was perhaps the greatest accomplishment of all, as vulnerability is no easy feat.

Assignment 7: “Disney is a Girl’s Best Friend/A Dream is a Wish Your Heart Makes”

The seventh assignment was peer selections; each of us was assigned a classmate to choose a song for them to develop a performance with. My classmate, Ray Gleaves, was assigned to choose mine and decided he wanted me to sing “Diamonds Are a Girl’s Best Friend,” but to replace the word “Diamonds” with “Disney.” Anyone that knows me well knows that I am a huge Disney fanatic; in fact, upon my graduation this spring, I am headed to Walt Disney World to work in children’s activities as a part of the Disney College Program. My first thought about this piece was that I would have to change a lot of the lyrics of the original song to better apply to my affinity for Disney. Altering the lyrics was something my classmates and professors ended up commending me for, as they all felt that my lyric changes were all justified and effective. The other idea I had early on in the creative process of this performance was that I needed to find a way to incorporate a Disney song in some way. After determining what I wanted to say in the patter and how I would be changing the lyrics of “Diamonds Are a Girl’s Best Friend,” I found that the theme of the piece centered around following your dreams and giving into your inner child. This made the choice to incorporate “A Dream is a Wish Your Heart Makes” into the piece a very simple choice, as I feel it encompasses these themes perfectly and is one of the signature songs of Disney. When it came time for the in-class performance of this assignment, I felt pleased with the work I had done and excited to share my enthusiasm for

Disney in a new way. I ended up getting an outpouring of positive feedback on this piece and the piece was considered as an option to be used in our cumulative performance in the spring.

Assignment 8: “I Don’t Want to Walk Without You”

The eighth, and final, assignment for this class was teacher’s selections; Bill, Johnna, Sutton, and Michael decided together on what song each of us should sing the upcoming week. As soon as I finished listening to “I Don’t Want to Walk Without You” for the first time, I instantly knew the story I wanted to tell with “I Don’t Want to Walk Without You.” The fall semester of my sophomore year, as I was dealing with the recent loss of my mom in addition to the depression and anxiety I have struggled with since my senior year of high school, I decided to adopt an emotional support animal. That October, I brought a cat named Sherbert home to my dorm; this sweet cat has helped me far more than I ever imagined was possible. From helping me defer anxiety attacks by calming me down when I would cry to simply being with me, so I never had to worry about being alone, Sherbert helped me find joy when I was at my lowest point. All I did in preparation for this piece was to develop pattern to share the story of my mental health journey and my gratitude for my emotional support animal. I think the simplicity with which I approached this assignment and performance was a large part of what made the performance successful; I believe the stressful energy with which I approached the previous assignments only hindered my performances and took away from the intricate work I put into them. The basic and natural way I shared my story about Sherbert felt complete, which helped to make the delivery of the song feel natural. I believe that, if this assignment had taken place earlier in the semester, I would not have been able to draw from what worked versus what didn’t work in the previous assignments, which is what informed the decisions that ultimately led to this piece’s success and consideration for inclusion in the cumulative performance.

Reflection

Overall, the cabaret class was extremely beneficial for my personal development as a performing artist. The fact that our class was only given a week to prepare each assignment allowed the material that didn't work as well others stick out more, as was evident in my experience with "Fear." However, in contrast to this notion, this process also allowed the class to detect the songs that were communicated stories to an audience well. These songs were often easy to distinguish because the stories they told meant a lot to the artist, or artists, performing them, as was true with my performance of "I'll Never Let a Day Pass By/Glory of Love."

I am very grateful that the nature of the cabaret class allowed to blur the line between composer and performing artist. With my addition of the musical analysis work I completed for each of the assignments from the course, I was able to grow on a more analytical level, allowing me to hone my skills as a storyteller. In addition to this, some of the choices of musical composition I analyzed were my own modifications of the music; so, some of the analysis wasn't as much of an interpretation as it was justification for the choices I made, myself. With the background knowledge of each of my assignments in mind, provided in this process analysis statement, I hope that the body of my thesis itself, the musical analysis, will be better accessible for an outside eye to both understand and appreciate.

1: It's Good to Be Back Home

Song Info

It's Good to Be Back Home

From *Fade Out - Fade In*

Lyrics by: Betty Comden & Adolph Green

Music by: Jule Styne

Patter

None. This song is a "stand-alone", meaning there is no introduction or additional script other than what is on the sheet music.

"It's Good to Be Back Home" Music Analysis

Overall Song Analysis

- This song is in Eb major. According to Christian Schubart's study of the characteristics of musical keys, Eb major is, "The key of love, of devotion..." ("Musical Key Characteristics.")
 - This fits the nature of the piece because...
- The song is in common time (4/4); this suggests a comfortable and familiar environment.
 - This familiarity supports the sudden feeling that the singer is at home in this song.
- There are a lot of jumps in thirds throughout the entirety of this song.
 - This makes me think of how, when climbing a staircase, sometimes people skip a step, taking two at a time. Aside from this saving the person some time, this larger step challenges their muscular strength and endurance, depending on how long and often they find themselves climbing stairs.
 - This notion applies to the singer in this song, as she is skipping the metaphorical steps of acclimating herself to this new place, and immediately claiming it as her home.
- The singer starts on the Mediant [3rd] and ends on the Dominant [5th].
 - Even if I had no music theory knowledge whatsoever, if I was told a song starts on the "mediant" and ends on the "dominant", I would immediately notice that the character would be going through a transformation of some kind over the course of the song.
 - As "mediant" reminds me of words such as "median" and "middle", and "dominant" reminds me of the words "win" and "complete"
 - This expresses that the singer is
 - Another important note is that the mediant and dominant complete a major 3rd interval.
 - Like the previous bullet point I addressed, this idea of "skipping steps" is continued.
- The most common chord position utilized in this song is the "root" position, which is also known as .
 - The root position, which has no modifications or inversions, is also regarded as the home position for a chord; the notion of the "homey" theme surrounding the singer continues.
- Throughout the whole song, there are a lot of quarter-note rests in the accompaniment.
 - This allows for the pianist's left and right hands to "take turns", bouncing back and forth on the keys.
 - This creates a "bouncy" feel for the song as a whole.
 - Along with the word "Bright" written above the first measure, indicating the style the music should be played in, the buoyancy of the accompaniment assists the music to move quickly, in this "bright" style.

- There's a consistent pattern in the vocal line throughout the piece that goes back and forth between having connected, longer sustained notes, to short and quickly spat out words.
 - This expresses the character's excitement level, vocally.
 - Especially as new things about the town come across their attention and, as they change their focus, their vocalization shifts as well.
- The accompaniment of this song represents the sounds of the city of Los Angeles, hustling and bustling around the eager new resident of Hollywood.

Section 1 [Measure 1 - Measure 34]:

- In Measures 1-2, the introductory music before the singer's entrance, the dispersed nature of the accompaniment makes it sound crisp and vibrant.
 - These are similar words I would attribute to arriving to a new place someone is going to be spending a lot of time in.
 - This also sets a high energy level, bringing excitement to the audience's ears as to what will happen next.
- In Measures 7-8 and 17, the singer sings an F# instead of F. F is the Supertonic [2nd] in the key of Eb major. These are the only accidentals in the vocal line on the first page.
 - These accidentals are present because, even though she claims to be immediately comfortable with her new hometown from the start, this is the first time she is saying it out loud, so she is adjusting how she phrases and regards this town as she is singing.
- While this choppy pattern continues into the following measures, more factors come into play once the singer comes in. In Measures 3-22, anytime she holds a note that is tied to another measure, the accompanying chords match her in the length of the sustainations.
- The half note triplet in the accompaniment of Measure 25 accentuates the singer's word they are sustaining in a fanciful way.
 - This occurs under the word "galore", which is one of the more formal words used in the piece, as most of them tend to be more informal as they match the character's mood about being instantly comfortable in this new place.
 - The syncopated rhythm underneath this moment adds a layer of respectful formality, as the singer is discussing that the strangers around them are her friends.
 - While she feels like she already knows everyone, she is respectful of the fact that they may not feel the same way yet.
- The recognition of the fact that other people may not be as comfortable around her as she feels about them the second they meet is further acknowledged through the measures immediately following the moment discussed in the above bullet point, specifically Measures 27-34.
 - In these measures, the vocal line undergoes numerous uses of accidentals, all occurring on the Tonic [1st] and Supertonic [2nd].

- This demonstrates how the singer is willing to modify the simple ways in which she usually communicates, in effort to better connect with her new friends with ease.
- Simultaneously, the accompaniment has many chords that are peppered with accidentals.
 - These represent the strangers' responses to the singer's attempts to connect with them.
 - Some complement or partner with the vocal line, while others are dissonant in protest of forming any sort of relationship with her.

Section 2 [Measure 35 - Measure 58]:

- Measures 35-50 mimic many of the patterns established in Measures - of Section 1.
 - The choppy pattern continues throughout this section as well.
 - As in Measures 3-22, anytime she holds a note that is tied to another measure, the accompanying chords match her in the length of the sustains.
 - As in Measures 7-8 and 17, the singer sings an F# instead of F in Measures 39-40 and 49. These are the only accidentals in the vocal line on the third page.
 - These accidentals continue to be present, in the same exact way as those in the first section, because she is adjusting the way she communicates to the way the local people talk in southern California.
- The biggest difference between Sections 1 and 2 lie in the lyrics.
 - In Section 1 the singer is discussing the people of Hollywood, whereas in Section 2, she is discussing the iconic places in Hollywood.
 - One example of this is:
 - In Section 1 [Measures 15-18] she says: "It makes me cry to see those old familiar **faces**"
 - In Section 2 [Measures 47-50] she says: "On Vine and Sunset, all those old familiar **places**"
 - With the same exact rhythms and pitches, and even the adjective ("old"), the only change made from verse one to verse two was the subject, from people to places.

Section 3 [Measure 59 - Measure 78]:

- The final 19 measures of the song are the most different from those on the four pages leading up to them.
- After Measure 70, the majority of the accidentals vanish; there are only two in the accompaniment.
 - This shows that the singer has convinced her surrounding scene partners that she belongs in Hollywood and is one of them.
 - That is, she's convinced everyone, but the one or two folks spouting out the accidental notes...you can't please everyone.
 - This occurs as soon as she decides to stay in the higher notes, commanding the attention of her surrounding audience.

- This also validates her singing a C for her final note, a whole step above the B that was the highest part of the song up to the end.
 - C, the Dominant of Eb major, shows her accomplishment of commandeering the Hollywood locals' attention and gaining their acceptance.
 - Also, Bb is the Subdominant of Eb major, so the composers, Betty Comden, Adolph Green, and Jule Styne, really wanted to make her earn her dominance in both the physical scene, as well as the vocals.
- In Measures 72-73, while the singer holds out one of her sustained, Subdominant Bbs, the accompaniment plays an elaborate, descending sequence of chords, in the style of playing a scale.
 - Each chord has an accent mark above it, giving each of them extra energy and power behind them.
 - This gives an established feel to the music, as it nears the big finish...exemplifying how the character has already begun to establish herself in Hollywood, in the matter of a two and a half minute song.
- In Measures 75-76, the accompaniment pulls out more stops to accentuate the singer's accomplishment. This is done by making each note staccato.
 - Emphasizing each note (with a staccato marking) in a different way than the preceding two bars emphasized each chord (with an accent)
- In Measures 77-78, the accompaniment finishes the piece with a two-octave descending glissando, on the Tonic (Eb), with an accent on the final note (Eb).
 - This grand way of finishing the song out makes a strong impression on the audience's ears, emulating the strong impression the singer just made on her new friends in her new hometown.

2: I Love You (a Bushel and a Peck)

Song Info

- From *Guys and Dolls*
- Lyrics by: Frank Loesser
- Music by: Frank Loesser

Patter

So, I started performing when I was seven years old, but I was given my first role at the ripe, young age of four--the role of being an older sister. I am the eldest of the four kids in the Eagle family; followed by Cassie, Taylor, and Charlie. Being an older sister is and always will be my favorite role, no matter where life takes me...Even when it takes me 2,000 miles away from home. We FaceTime everyday and I smother them with love at every chance I get.

Cue Music

All four of us love to sing, so I thought it would be nice to sing a song for the three of them tonight. Hey Cassie, Taylor, Charlie...guess what?

Song Continues

When I left for my freshman year at Ball State, Cassie was 14, Taylor was 9, and Charlie was 7. Now, Cassie is a senior in high school, Taylor is about to be a teenager, and Charlie is in his last year of elementary school. The "eaglets" are growing up, and I'm not there to see it! So I always love to remind them in special ways that, even though I am far away, I love them and think of them just as much as I do when I am home.

Song Continues and Ends

"I Love You (a Bushel and a Peck)" Music Analysis

Overall Song Analysis

- This song is in common time (4/4), the simplest and most familiar.
 - This mirrors the love I feel for my siblings--it is simple and very familiar.
- The vocal line starts on B, which is the Mediant (3rd) of the key.
 - It is part of a three-note sequence that is repeated throughout the song, which moves to D, the Dominant (5th), and G, the Tonic (1st).
 - These three notes form the tonic chord, or the "home" chord the song can always return to.
 - This expresses the value my roots are grounded in, as family is the most important thing to me.
- The vocal line ends on Ab, which is the Tonic (1st) of the key the song ends in.
 - This continues the expression of returning home to my root values.
- The chords in this song continuously change around between root position, first inversion, and second inversion.
 - I interpreted each of these chord positions to represent one of my siblings because, even though we all are made up of similar values (notes), each of them are unique in their own way (different chord positions).
- There are a lot of dotted notes used throughout the entirety of this song.
 - I interpreted this to be modestly indulgent--meaning I get to spend a little extra time holding out a bunch of notes throughout the song to further express my love for my siblings.
- The accompaniment is very bouncy all through the song.
 - This buoyant energy is upbeat, fun, and joyful, which is how I would describe each of my siblings.

Section 1 [Measure 61 (this is a cut of a longer song) - Measure 88]:

- The key signature at the beginning of this song is G major. According to Schubart's study, G major is "...satisfied passion, every tender gratitude for true friendship and faithful love,--in a word every gentle and peaceful emotion of the heart is correctly expressed by this key." ("Musical Key Characteristics.")
 - "Tender gratitude", "true friendship" and "faithful love" are exactly the words I would use to describe the way I feel about my relationships with my little siblings.
- In Measure 70, there are accents placed above the notes that are on the word "about" (B to A), when the singer says "about you" for the first time in the song.
 - The use of the accents does not repeat throughout the song, every time she says "about you".
 - It only happens in the melodic line this one time.
- In Measure 77, a pattern of how the accidentals are used in the melodic line is established.
 - The pattern is:

- If an accidental is used, it is with a phrase that is repeated. The next time that phrase is sung, the adjusted note will be a half step lower than before.
- The pattern is established in this measure when the melodic line goes: B-A#-B-A (natural)
- This pattern is repeated in Measures 79-81 and 83-85

Section 2 [Measure 89 - Measure 116]:

- At the start of this section, there is a key change. The new key is Ab major which, according to Schubart's study, is "the key of the grave...eternity lie in its radius" ("Musical Key Characteristics."):
 - With regard to the darker notion of this attribution Schubart gave to this key, I would like to emphasize the word "eternity" for my purposes, as it is with an eternal loving bond that I have with my siblings.
 - However, this is the point of the song where the singer addresses the pain of her love as well, so there is some sorrow underlying some of this section.
 - I altered some of the lyrics, but this still applies, as I sing how about how it's difficult for me to be so far away from my siblings when I love and miss them so very much.
- The overall accompaniment of this section is very similar to the bouncy, first section, but acts as an enhanced or embellished version.
 - The rhythms are more intricate, as the rests are placed in a wider variety than in the first section.
- In Measure 90, the four triplets that take place, in ascending fashion, represent each of my siblings and I. While we all have our individual walks through life, we will always be able to fall back on one another in an instant.
- The pattern of accidentals utilized in the first section is repeated at the end of the song, in Measure 105, 107-109, and 113-115.
 - This pattern repeats and finishes out the song because it is the simple melody that represents the familiar nature and bond of siblings.

3: It's Too Darn Hot/Baby it's Cold Outside/The Grass is Always Greener

Song Info

- It's Too Darn Hot
 - From *Kiss Me, Kate*
 - Lyrics by: Cole Porter
 - Music by: Cole Porter
- Baby it's Cold Outside
 - Lyrics by: Frank Loesser
 - Music by: Frank Loesser
- The Grass is Always Greener
 - From *Woman of the Year*
 - Lyrics by: Frank Ebb
 - Music by: John Kander

Patter

E = Emily N = Natalie

E: So, as some of you may know, Natalie and I are not from Indiana originally.

N: Oh yeah, not even close! I'm originally from West Fargo, ND, which is about 875 miles away from here.

E: And I'm from Roseville, CA, which is 1,903 miles away from Muncie.

N: Oh, California must be so nice! You know, like beaches and chill energy and the weather is always perfect?

E: What do you mean?

N: You know, it's like always sunny and perfect there. God, you're so lucky!

E: Me? What about you? I mean, North Dakota has to be so beautiful and nice and it's famous! Haven't you seen the movie Fargo?

N: Yes Em, I've seen the movie Fargo.

E: Plus, the weather has to be a little milder than the hellish conditions of California...

Cue Music

N: You're complaining about the weather being nice?

E: No, it's bad! Highs of 115 degrees...I live in the frickin' desert!

N: I'd take that over our 7 months of -68 degree weather any day.

E: Seven months of winter? I think you're being a bit dramatic...

Song Continues

N: Okay, so clearly we both got it pretty bad.

E: I guess we do.

N: Our weather sure made us tough as hell though.

E: Oh, yeah! We can handle this tame Indiana weather any day. But still, North Dakota sounds nice.

N: And Cali still seems cool, but I wouldn't trade North Dakota's lakes and lefse for anything.

E: And I wouldn't give up California's natural beauty for the world.

Song Continues and Ends

"It's Too Darn Hot/Baby it's Cold Outside/The Grass is Always Greener" Music Analysis

Overall Song Analysis

- The entirety of this piece is in common time (4/4).
 - This is justified by the story Natalie and I tell, as we share our experiences of our respective hometown's climates.
- My melodic line starts on the B below the middle C, and ends on the Bb above middle C.
 - This major 7th interval shows my gradual growth and compromising journey I complete over the course of the piece.

Section 1 [Measure 1 - Measure 21]:

- The song starts in the key of G major. Schubart describes this key as "every calm and satisfied passion" ("Musical Key Characteristics.")
 - This adds to the irony of my argument that California is difficult place to live.
- This part of the piece has syncopated rhythms, due to the frequent use of rests. This gives the notes that I sing more of a natural accent, as there are more notes and varied rhythms in the melodic line than in the repetitive, chunked out chords of the accompaniment.
- Throughout this section, there are many notes that are tied. This prolonged suspension of notes emphasize the words being sung on those notes.
 - The pattern of tied notes in this section is that they constantly are used on the verb or noun (in the case of "pup") of the sentence in addition to "night" in the word "tonight". This is repeatedly seen in Measures 6-19. I have listed the words that are affected by the use of ties below:
 - Play, night, pup, night, play, night, pup, night, be, night
- In Measures 1-7 and 16-21, the chord positions used in this section are separated so that the root note of the chord is played as a sustained octave, followed by the other two notes in thirds.
 - The distinct separation of the chords expresses the hostile attitude I am expressing toward the heat of the California sun.
- There are multiple uses of accents in this section; these fall on the following words:
 - With (m. 7), to (m. 11; this was originally "with", but I changed the lyrical phrase), with (m. 14), to (m. 16; this was originally "with", but I changed the lyrical phrase), go (m. 18; this was originally "with", but I changed the lyrical phrase), and 'Cause
 - These words all partner or connect the first part of each of their respective lyrical phrases to the second part.
 - There is a dramatic emphasis, by placing an accent over each of these notes, that assists the vocalist to harp on the fact that they are unable to enjoy the actions they are describing, especially doing so with anyone else, due to the inclement weather.
- There was a distinct pattern in the use of accidentals in this song. The notes D and G were continuously raised a half step, using a sharp. I have listed the times this was done below:

- D# (Measures 1, 3, 9, 13, 15, 17, 19, 21)
 - D is the dominant (5th) scale degree of G major. By raising it up a half step, adding more distance between the tonic (1st) and the dominant, the music is dramatically alluding to the elevated rise in temperature.
 - There were also multiple natural signs to express that the sharp did not apply in the measure following the use of D#, even though this was not technically necessary to be used, as an accidental only applies to the note it's used on for the duration of that measure in which it is used.
 - D natural (Measures 2, 5, 14, 16, 18)
- G# (Measures 14-16, 18)
 - G is the tonic (1st) scale degree of G major. By raising the tonic by a half step, the music is expressing increasing exasperation in the singer, as a result of the higher temperature. The stakes are raising with the temperature itself, and the tonic (1st), alone, is no longer adequate without modulation.
- C# (Measures 18-19)
 - This modification is only seen in the melodic line. C is the subdominant (4th) scale degree of G major. This is only used for the C above middle C, which makes C# one of the highest notes in the melodic line, next to the D natural that immediately follows it in Measure 18. The use of C#, so close to the end of the song, is justified by the raising of the stakes, set up by the continuous use of accidentals of D and G (both of them using sharps). This shows the vocalist taking things one step further at the very end, expressing their exasperated attitude by the end of the song.

Section 2 [Measure 22 - Measure 47]:

***I did not spend as much time analyzing this section, as the majority of it was not mine to musically partner with, but Natalie's.*)**

- The key shifts to D major which, according to Schubart's study, means "key of triumph, of Hallelujahs, of war-cries, of victory-rejoicing" ("Musical Key Characteristics.")
 - This key assists Natalie in her competitive rebuttal against me in our argument.
- The use of ties in this section are similar to those of Section 1, in that they support the argument the singer is making. However, the tied notes in Section 2 are a bit longer and act more as a form of indulgence, as the singer of this section, Natalie, mocks the singer of the first section, myself.
- There are so many uses of accidentals in this section. This expresses extreme discomfort, which partners with Natalie's feelings towards the cold weather of North Dakota
 - In fact, every note in the scale is modified at least once (as demonstrated in the list below).
 - F natural, immediately followed by F# (Measures 26, 39)
 - D# (Measure 28)
 - E# (Measures 32-33)

- C natural (Measures 33-34)
 - Gb, Bb, and Eb (Measure 34)
 - G# (Measures 37-38, 41)
 - A# (Measure 40)
- The chord positions of this section vary between first and second position.
 - This expresses Natalie's familiarity with the cold weather, but persistent irritation by it.
- In Measures 44-45, we harmonize for the first time, in thirds. I took the higher note in this partnership, as I am singing about dealing with higher temperatures.

Section 3 [Measure 48 - Measure 59]:

- The key changes, one last time, to Db major, which Schubart describes as "A leering key, degenerating into grief and rapture." ("Musical Key Characteristics.")
 - Natalie and I join together and sing against this notion of the mood of this key, as we argue that our struggles in our home environments are difficult, but make us stronger.
- The relationship between our harmonizing throughout this section represents our discovery and eventual compromise that we both come from places with harsh weather.
 - This time, I compromise and sing the lower note, despite my experience with the higher temperatures.
 - We are no longer competing with each other, rather we are partnering together.
- The dynamics change from forte (f), in Measure 48, to fortissimo (ff), in Measure 56.
 - This gradual build in volume shows the growth of our bond, as we come to the conclusion of our discussion (and performance).
- In the accompaniment of Measure 53, there is an ascending sequence of triplets present.
 - For me, this represents the three sections of the song coming together, as we reach our solution.
- In Measures 55-58, the chords with dotted eighth notes are all the same chord, Ab, which is the Dominant (5th) of Db major. I find this ironic, as this comes into play when neither of us are trying to be dominant over the other anymore.
 - This ends up serving as an embellishment of our final harmony, which is in thirds with each other. I am singing Bb and Natalie is singing Db. The chord below us contains: Bb, Db, F, and Bb again, allowing it to function as a lower-octave reiteration of our harmony, with the addition of F, which is a third above Natalie's note. To me, F represents nature which is above the both of us and will always have the upper hand, regardless of how we feel about our climate, as we will never be able to predict it with 100% accuracy.

4: You Excite Me/It Must Be Him

Song Info

- You Excite Me
 - From *Tonight and Every Night* [film]
 - Lyrics by: Sammy Cahn
 - Music by: Jule Styne
- It Must Be Him
 - Lyrics by: Gilbert Becaud & Maurice Vidalin
 - Music by: Gilbert Becaud & Maurice Vidalin

Patter

I consider myself a pretty grounded person...except for when it comes to guys, that's always a fun. When I go on a date, I tend to get invested in the other person pretty quickly. I really like people in general so any connection on top of a beating heart is a plus! By the middle of the date, my inner monologue goes something like this...

Cue Music

After the date, I typically text Paige every detail of the date, and she's usually pretty quick to see that I am very eager about this new guy. Usually what follows is a lecture from Paige over a margaritas and chips and salsa at Puertas, where she reminds me not to get too invested too soon.

Music Continues

Because...

Music Continues

Wait! No!

Music Continues and Ends

"You Excite Me" Analysis:

Overall Song Analysis

- Due to the repetitive and lengthy nature of this piece, I analyzed the main factors I found were at play and the musical features I looked into most for each section.
 - The first two sections will have more bullet points than the second two, as they lay the foundation that the later ones rely on.

Section 1 [Measure 1 - Measure 69]:

- The song starts in the key of G major (which is transposed from the original key, as it suits my voice better). Schubart describes this key as, "every calm and satisfied passion" ("Musical Key Characteristics.").
 - The lyrics allowed me to play against this notion of peace and serene-natured, with the frantic and exciting idea that I may be falling in love.
- The time signature of this section is cut time (2/2).
 - This makes the entire section feel as though the singer is trying to fit in as many words of praise, seeking approval and connection any way she can.
- The tempo marking is "di Samba" which means it should resemble (or be "of") the music attributed to the Brazilian dance style.
 - This upbeat nature that this section of the piece is founded in creates a playful attitude for the audience to interpret as soon as the accompaniment begins.
 - It also gives the vocalist fun rhythmic and dynamic beats to partner with.
 - I enjoyed this, more free style of music to sing in, as some of my other songs were pretty strict to the straightforward way they were written.
- There are numerous uses of ties in this song, holding out words of excitement and devotion of the singer's feelings about a man.
 - As I was taught in my "Voice for the Actor" course, by Professor Marc Devine, consonants contain intellect--vowels contain emotion.
 - I bring this up here because the elongated notes in this section feed the singer's ability to lean into her ever growing and changing emotions over the course of the song.
- There are four fermatas in Measure 57, including one on the note that the vocalist sustains on the word "yet".
 - This is a turning point in the lyrical phrase, as the singer is dismissing her fantastical love as too good to be true, but stopping herself before going on to confirm that it is her reality.
 - The vocalist's note is F natural (with the transposition taken into consideration).
 - The reason for use of an accidental here, as well as some additional ones in the accompaniment, is because she is about to contradict and correct herself--when one does that, they are in the act of questioning their original idea of something, so a new note to express this is justified.
- In Measures 36-43, there are a lot of slurs used in the accompaniment.
 - This suggests the loose and relaxed nature the singer feels when the man she is singing to talks to her.

- The idea of being “sweet talked” comes into play here and I couldn’t help but connect the fact that the nature of musical slurs alludes to the fact that the singer and the man she is singing about were most likely intoxicated to some extent during their encounter.
- The symbol indicating arpeggio versions of chords are used a few times in this section, specifically in Measures 6, 22, 35, 39, 43, 46, 53, 59, and 60.
 - The need for each note in these cords to be individually played represents the singer’s necessity to eventually slow herself down and think through her emotions, as her brain is firing off so many hormonal signals.
 - I imagine these signals are intonated by the arpeggiated chords.
 - I also think that there is a significant increase of use of the arpeggio as we get closer to the end of the section because that is what ultimately drives the singer to slowing herself down and thinking through her emotions, as seen in the following section.

Section 2 [Measure 70 - Measure 105]:

- This section of the song begins in the key of Ab major (I transposed the original version of this song to sit better in my voice), which Schubart describes as “Key of the grave. Death, grave, putrefaction, judgment, eternity lie in its radius.” (“Musical Key Characteristics.”)
 - While this may be a bit overdramatic, the central idea of this section is that the singer feels quite desperate for the man she had this encounter with to be the one she ends up with forever.
 - The begging and lamenting expressed through the lyrics evokes this sense of desperation.
- This section of the song is in common time (4/4) because this is the more grounded part of the lyrics the singer shares.
 - She is no longer, for the time-being, uprooted and frantically looking for immediate connection and approval from a man.
- There are no accidentals in this section at all.
 - This is rare, especially in the group of music I have worked with thus far in this class.
 - This informs me that the singer is certain that she is ready to meet the man of her dreams (which also tells me that she is lonely).
 - This also suggests to me that the singer is confident in who she is and well in tune with her emotions.
- There is consistent and repetitive use of dots at the end of notes in this section.
 - This allows the singer to take more time and lament in her misery of not knowing for sure if this man is the one she is meant to be with or not.
- There are ties in the melodic line only four times in this section (Measures 94-95, 96-97, 102-103, and 104-105), and every time they occur, it is on the word “die”.
 - This brings me back to the melodramatic nature of the singer, and the desperation she feels toward the situation.

Section 3 [Measure 106 - Measure 145]:

- This section switches back to cut time, as the panicked anxiety and pressure the singer has put on herself to find a partner creeps back on her.
- Accents are used quite frequently in this accompaniment, specifically in Measures 112-113, 119, 128-129, 135-137, and 140.
 - These happen after the first measure of each sustained note that is tied over three or four measures. The accents add emphasis to the note that is being held out, as they bring additional notes into play, while highlighting the simplicity of the singer, who is still holding out the same note.
- There are numerous accidentals used in this section of the song. Five out of the seven notes in this key are modulated at some point in this section.
 - I chose to justify these all as the vulnerability in which the character is showing her audience, including bearing her soul as well as sharing her insecurities.
 - I have listed out the accidentals used in this section below:
 - Eb (Measures 109, 134, 142-144)
 - B natural (Measures 119-121, 123-129, 131-134)
 - G# (Measures 121-122, 129-130)
 - C# (Measures 122-126)
 - F double-sharp (Measures 130, 133, 137-138)
- This section is abruptly closed out with a glissando, followed by a staccato octave.
 - This was not written into the sheet music, aside from "gliss. staccato", as Johnna knew what I was going for artistically here, and ran with it without any other dictation.
 - I chose to add this to the end of this section in effort to musically express the singer's mind abruptly halting her thoughts of love and getting back into her intellectual discussion of how she manages her feelings when she becomes interested in a man.

Section 4 [Measure 146 - Measure 177]:

- This section returns to common time, as the singer attempts to recover her bearings and grasp on her situation.
- The chord position that is most commonly used in this section is the first position.
 - At this point in the song, this melody is familiar and the singer's scapegoat from the other, more frantic melody. In other words, this is the safer song for the artist to fall back on, so it makes sense that the chord positions would take on a safe, comfortable, and familiar form as well.
- Within the last 20 measures of the song, there are two moments in which the other song, "You Excite Me" interjects the established sequence that is present and, at this point in the performance, familiar to the audience's ear.
 - I chose to add these interruptions to this last section in effort to convey accurately the jumbled up way one's mind works when they are flustered and trying to think, analyze, and reason with their emotions.

5: Fear**Song Info**

- From Fade Out - Fade In
- Lyrics by: Betty Comden & Adolph Green
- Music by: Jule Styne

Patter

No patter. Stand-alone song.

"Fear" Analysis:

Overall Song Analysis

- This song, for my purposes, was far too busy on the page--it was written for a full male ensemble and I wanted to do perform it as a female solo.
- Accents are used in the treble clef of the accompaniment in most, if not every, measure.
 - This is to draw the focus to the higher part of the song, where the melody lives and makes an argument.

Section 1 [Measure 7 - Measure 30]:

- The song begins in the key of G minor. According to Schubart, this key "Discontent, uneasiness, worry..." ("Musical Key Characteristics.")
 - This represents the notion expressed in the first part of this section perfectly--everything in the lyrics suggests uncertainty and discomfort.
- The time signature, from the start of the song, is common time. This is supported by the text, as the singer is formally addressing a large group of people in a basic presentational manner.
- Between Measures 10 & 11, and the song shifts focus from questioning the audience to providing an answer. Rightly so, as the focus shifts, the key changes as well. The new key is D minor, which Schubart associates this key with "Melancholy womanliness, the spleen and humours brood." ("Musical Key Characteristics.")
 - This is very ironic, since I chose this song, written for men to perform, to ironically express the issue of discomfort and uneasiness women have, concerning their place in society.
- In Measure 11, the time signature changes to cut time (2/2).
 - This adds to the anxiety and uncertainty that the song is about, as it feels frantic, with less counts per measure.
- In Measures 11-22, there is constant use of C# and then C natural, immediately following.
 - C is the leading tone (7th) of the key. The continuous raising and lowering of this key alludes to the fact that the singer has something more to say, and soon.
- In Measures 27-30, I decided to change the notes in the melodic line, since I'm not able to harmonize with myself.
 - The notes I chose to replace the original ones with are Bb-Bb-A-G
 - I wanted to make sure this ended up being a declining scale sequence, as this song does not have a positive trajectory and I didn't want any of the alterations I made suggest it may in the slightest

Section 2 [Measure 31 - Measure 62]:

- In Measure 35, the decrescendo in combination with a suspended note in the accompaniment adds tension, with the suggestion through the word "though", that the confidence women put on everyday is a facade.

- In Measure 42, half note triplets are used; I used the syncopation of this measure to my advantage, by changing the words to "I believe her", the movement that branched out this past fall, stemming from the #MeToo movement.
- In Measures 43-45, the Tonic (1st) is tied and made into a suspension.
 - This is the "her" in "I believe her". The significance of this note being on the Tonic is that it is expressing that this notion is at the root of the message behind this song.
- In Measures 49 & 54, the use of C# from Section 1 is revisited, as a continuation of the idea that there is so much more that the singer has left to say.
- In Measures 55-56, 57-58, and 60-61, there are glissandos in the accompaniment.
 - In Measures 60-61, the glissando is in both the accompaniment and the melodic line.
 - This suggests that the preceding instances in which a glissando was used were leading up to the the one in Measure 60-61.
 - The use of the glissandos represent an embellishment in the argument, as the singer gears up to drive their argument home in the upcoming section.

Section 3 [Measure 80 - Measure 96]:

- In Measure 87, the slur of the eighth notes leading to the whole note in the ascending scale, accompanied by another glissando, is musically building up to the final few measures of the song.
 - A version of this, on a smaller scale, is also seen in Measure 83, followed by a descending glissando in Measure 84.
- In Measures 89-90, the dominant G chord being sustained makes the audience's ear pay closer attention to what is coming next.
- In Measure 91, the accented, ascending eighth notes, in between the singer's notes, shows the increasing passion behind the situation and leads to the very end.
- In Measure 93, there is a final C# present, suggesting that, while the song may be coming to a close, the issue is far from resolved.

6: I'll Never Let a Day Pass By/Glory of Love

Song Info

I'll Never Let a Day Pass By

From *Kiss the Boys Goodbye* [film]

Lyrics by: Frank Loesser

Music by: Victor Schertzinger

Glory of Love

From *Beaches* [film]

Lyrics by: Billy Hill

Music by: Billy Hill

Patter

Freshman year for spring break, I got to choose to go on a cruise with my whole family or New York City with my mom. I chose New York and don't regret it one bit. We had a blast running around the city together...we saw nine shows, got lost on the subway in the middle of the night, and most importantly, she got to go with me to Joe's Pub to see the senior cabaret. It was so important to me that she see what I'd be doing in just three short years.

You know how everyone has their "person"? Well, my person was my mom, Heidi. Her given name was "Heidi Anne Holmstedt", or HAH! And when she married my dad, she became "Heidi Anne Eagle", or HAE!!! She had this wonderful smile along with these big brown eyes that just lit up whatever room she was in. She was a fierce mother of four and a military wife, but above all, she was an incredible woman who would do anything for the people who matter to her.

Song Starts

Two and a half years ago, we lost my mother to stage 4 Colon Cancer. And while this loss has brought many hard times, I have found so much joy in every memory I have with her, and I know she's here with me tonight.

Song Continues

I love you to the moon and back, one hundred, thousand, million times.

Song Continues and Ends

“I’ll Never Let a Day Pass By/Glory of Love” Music Analysis

Overall Song Analysis

- The song begins in the key of F Major which, according to Christian Schubart, represents “Complaisance & Calm” (“Musical Key Characteristics.”)
 - This fits the nature of this piece because, after going through a long and difficult grieving process, I am able to be composed and grounded while talking about my love for my mother.
- This song is in common time (4/4). This being the most frequently used time signature, which is why it is called “common time”, continues to express the poised and self-assured air that the key signature established.
- While this song is a ballad, the fact that it is in a major key and even rhythmically for the most part gives weight to the song in a mature way, allowing the tempo of it to be sophisticated, rather than sad.
- The lyrics begin on the Dominant [5th] of the key and ends on the Tonic [1st].
 - This exemplifies the notion that, although an individual’s life can go through a massive amount of change, they will always return to their root.
- The positions of the chords in this song vary, especially at the beginning. The two inversions and root positions are used frequently and sporadically throughout the first half of the piece, but by the end of the second part of the song “Story of Love”, they all change to the root position.
 - This continues to support the idea that, even when tragedy strikes and things will never be the same again, one can always return to their home/family/roots for support and stability.

Section 1 [Measure 1 - Measure 53]:

- *mp-mf* = mezzo piano - mezzo forte
 - The gradual increase in volume over the course of this section shows the steady growth of passion of the story behind the lyrics.
- There are numerous ties used in this section.
 - All of the vowels that are used during these sustained notes are very open, which automatically by nature makes the artist to appear more open and vulnerable, themselves.
- During this section, the accompaniment uses slurs very frequently.
 - This shows the world moving around the artist as they stand still and contemplate their place within it.
- There are many accidentals used in this section, which shows that this is not common territory for the artist. This is a new path they are taking to express this story.

- I relate this to my own new path of reclaiming my joy through the story of losing my mother.
- In Measure 9, the crescendo shows the grand passion behind the daydream the singer is discussing.
- In Measures 11-12, the melody line jumps a minor 6th.
 - This interval on the word “Hello” makes the voice sound as though it is wavering a bit because the emotion of the situation they are singing of is difficult to think of only as a memory now.
- In Measure 16, the combination of using a slur, tie, and decrescendo while the singer sings the word “glow”, truly enhances the word so that it, and its accompaniment, appears to audibly glow, itself.
- In Measures 1, 17, and 29, the same, tied, sequence is repeated in the accompaniment each time. It mimics the melodic notes above it in the melodic line, that the singer voices.
 - The fact that the same exact notes on the melodic line are played in the bass clef shows the careful nature the artist is taking as they share the titular lyrics, “I’ll never let a day pass by without my loving you”.
 - In the context of my performance, this moment is even more precious and handled gently because I am singing about how I loved my mother every day she was here with me and I would never change that.
- In Measures 19-20, the descending scale, with the accidental shows the difficulty the artist is working through, as they keep their chin up and sing about the person they lost.
 - The accompaniment matches the melodic line and enhances it a bit by adding in the rest of the chords, to give the melody a fuller sound.
 - For me, the addition of the surrounding notes around the melodic ones also symbolizes the support system I am surrounded by in every direction I look.
 - In Measure 23, there are even more chords incorporated to the respective melody, as it accompanies the lyrics, “...while you’re in my embrace”.
 - The fuller sound in this moment is justified by the passion conveyed in the lyrics.
- In Measures 5 and 21, the melodic line with three accidentals, spanning a minor 7th gradual interval, shows the tentative and careful way the singer is opening their heart up to the audience. The accidentals display the uncomfortable nature that inevitably comes with being vulnerable.
- In Measure 28, during the suspension of the dominant (5th) on the word “true”, the accompaniment holds a dominant chord, with the addition of a quarter-note triplet sequence.
 - The triplet puts a three-pulse accent underneath the singer’s voice.

- The phrase, “I love you” has three words. I attributed this phrase to the triplet in this measure.
 - At this point in telling my story, it seems justifiable that this is my mom’s voice chiming in with her love and support, underneath my performance.
- There is also a decrescendo in this measure, which allows the word “true” to become an even more precious thing than it already was by the nature of its place in the sentence.

Section 2 [Measure 33 - Measure 52]:

- As this section starts the mash-up portion of the piece, it is also the point in which the key of the song changes. This section is written in the key of G major which, according to Schubart, “every gentle and peaceful emotion of the heart is correctly expressed by this key” (“Musical Key Characteristics.”)
- The dynamic of this section lives fully in the realm of mezzo forte.
 - This is supported by the lyrics and the fact that the first section just finished gradually building from mezzo piano to mezzo forte.
 - This is the middle of the piece, and is fully developed as far as dynamics are concerned.
- There are many uses of dots at the end of the quarter notes in this section, both in the melodic line as well as the accompaniment.
 - The extra time these notes are given expresses the time the lyrics express one should revel in the emotions and the glory of love itself.
 - The words this occurs on are: give, take, break, laugh, cry, by, and little (6 times)
 - There is irony to be found in the fact that the word “little” was the one most frequently being sustained.
 - I interpreted this choice by the composers to mean that it is perfectly okay for someone who is grieving to take their time and allow every valid emotion to be fully realized.
- In Measures 41-42 and 49-50, there is a sharp placed on A, followed by a natural placed on it just a beat later.
 - The significance of the fact that the note being modified is A is that it is the Subdominant (2nd) of the key.
 - The nature of it being the next note after the Tonic (1st) suggests that the speaker is gearing up to take the next step in their journey.
 - I interpreted this as sharing my story of losing my mother in this new, more positive-focused, light.
- In Measures 43-44 and 51-52, the word “love” is sustained for five beats and then there is one and half beats of rest in the melodic line.

- The rests are to indicate that the preceding note was the end of a thought.
- The fact that the word “love” is the word that is given the longest amount of time to be sung in the entirety of this section is crucial.
 - Aside from the fact that the word is in the title, love is an incredibly strong emotion and force, driven by passion.
 - This idea fueled the intention with which I delivered the word “love” each time I sang this song.

Section 3 [Measure 54 - Measure 69]:

- For the purposes of the way Michael, Johnna, and I arranged this piece, this section is already at the dynamic of mezzo piano, as there was no point to gradually build in volume, since this section is towards the end.
- While this was not written into the music, Michael and I performed this section at a faster tempo than the first time through this part of “I’ll Never Let a Day Pass By”.
 - We chose to do this because this part of the song, now the established melody, would be familiar to the audience.
 - In music performance, there always needs to be a reason to justify the artist repeating a verse or phrase; what is so important about it that it needs to be heard again?
 - For me, this melody, and its accompanying lyrics, are the foundation of the story I am telling through this song.
 - The repetition of this melody, with more of a driving tempo than the first time around, exemplifies the unwavering strength I am able to feel by having the time I fortunate enough to be blessed with in my mother’s presence.
 - In Measures 68-69, the note the singer holds on the word “you” is held for double the length of the first time, with a fermata above it.
 - This allows the artist to have the freedom to hold out the note as long as they feel is necessary, to serve the story.
 - Also in Measures 68-69, the accompaniment has a crescendo immediately followed by a decrescendo.
 - This shows that, even though there is a lot of passion and emotion attached to the story, it is still a tender one and is held precious by the artist who is sharing it.
 - There are no other differences between this section and section 1 to analyze.

Section 4 [Measure 70 - Measure 73]

- Another decision Michael, Johnna, and I made was for the entirety of this section is played “colla voce”, or with the voice. This means that the singer leads this part of the music, and the accompanist will follow.

- Since this is the very end of the piece and immediately follows me sharing the special way my mother and I would tell each other "I love you" (see "Patter"), the artistic freedom I am given to take my time in closing out this dear story has been earned by the musicality of the rest of the song, leading up to this moment.
- The fact that this four-bar phrase is part of the title and its lyrics are repeated numerous times over the course of the song in its entirety makes the phrase that much more significant. By making it the last words of the piece, the artists are choosing that these words to leave a lasting impression and idea in the audience's head about the story the song expressed. In essence, it acts as a musical version of a thesis statement, restated at the end of an essay to reiterate the paper's purpose.

7: Diamonds Are a Girl's Best Friend/A Dream is a Wish Your Heart Makes

Song Info

- Diamonds Are a Girl's Best Friend:
 - From *Gentlemen Prefer Blondes*
 - Lyrics by: Leo Robin
 - Music by: Jule Styne
- A Dream is a Wish Your Heart Makes
 - From *Cinderella*
 - Lyrics by: Mack David, Al Hoffman, & Jerry Livingston
 - Music by: Mack David, Al Hoffman, & Jerry Livingston

Patter

Who here is a kid at heart? I totally am. While I like to focus on big goals and being super productive, I also love to make sure I find the joy in every day. In a world full of 9 to 5s, I'm a firm believer in to infinity and beyond.

Cue Music

I know it sounds cheesy, but it's true. I firmly believe that, if you believe in yourself and but in the work, all your dreams can become a reality.

Music Continues and Ends

"Disney is a Girl's Best Friend" Analysis:

Overall Song Analysis

- This song is in the key of A major, to which Schubart attributes, "This key includes declarations of innocent love...youthful cheerfulness" ("Musical Key Characteristics.")
 - This is the exact way I would describe my passion for Disney.
- This song's time signature is the ever uncommon 2/4, which means there are two beats in a measure and the quarter note gets one beat.
 - The quick and bubbly nature of the song is very much due to this time signature and supported by the cheerful story told in the text.
- Since I was changing the song from "Diamonds" to "Disney is a Girl's Best Friend", there were many lyrical changes that proved necessary.
 - This being one of my last songs in the class I worked on, I had a good sense of how to wittily add and change the words, without losing the original intention the lyricist had when choosing the original words.

Section 1 [Measure 1 - Measure 62]:

- Due to the aforementioned time signature of this song, there is a "march"-type sound in the music that suggests that the passion behind the love the singer has for Disney is militant.
- The tied notes in Measures 19 - 20 emphasize the singer's dreamily passion they are about to share with the audience.
- The rest, across the board in Measure 20 signifies the singer's dramatic pause, out of excitement, to reveal what they love and have been leading up to thus far in the song.
- The rallentando in Measure 35, which happens simultaneously with the singer's reveal of the word "Disney" for the first time in the song, is to embellish the magic and wonder of the subject the singer has been so passionately referring to, leading up to this moment.
- In Measures 55-58, the continuous use of quarter note triplets acts as an articulated way to lead to the end of the song.
 - There is also a crescendo in, Measure 54, that helps this transition as well.

Section 2 [Measure 63 - Measure 97]:

- The key changes, in this section, to C maj, which Schubart describes as "Completely Pure. Its character is: innocence, simplicity, naïvety, children's talk." ("Musical Key Characteristics.")
 - This is a more specific version of the first song, which now focuses on the singer's youthful love of Disney more.
- The time signature changes to cut time (2/2), which is more even than 2/4, making the new section seem more grounded in the singer's love and passion for Disney.
- The descending pattern in the chords in Measure 65 gradually shift the focus of this piece from "Disney" to "dreams".
 - Also, these chords are all in the first inversion, which signifies that there is something grander to discuss still in this song (dreams), as one note hovers above the other two in each chord.

- The rallentando used in Measure 80 echoes the one used in Section 1, as it highlights the idea of the magic of Disney and enhances the notion of dreams.
- The continuous use of ties in this section shows the peaceful, almost sleepy, structure of the piece, as the singer is so calm and at peace while they sing about dreams.
- The triplet in Measure 81 acts as a small transition for the singer to switch to taking action on your dreams.
- The repetition of ascending and descending sequences, between Measures 88-96 convey the soundings similar to that of a harp, as song is peacefully brought to a close.
 - This keeps the light and hopeful nature of the piece through the very end of the song.
- The fermatas used in Measure 97 signify that you never have to stop dreaming, they only end when you decide to, as the singer exemplifies by choosing in the moment when they want the song to end.

8: I Don't Want to Walk Without You

Song Info

- From *Sweater Girl* [film]
- Lyrics by: Frank Loesser
- Music by: Jule Styne

Patter

Two years ago, I was dealing with major depression. My roommate, Sarah, was very supportive of me, but we had very different class schedules, so it was rare that we were both in the dorm at the same time. And I was afraid of being alone, so I would walk around the theatre building, where every room was filled with a friendly face. But I could only avoid being in my dorm for so long...so I found a friend to help me out; his name is Sherbert.

Sherbert is a cat. His full name is Dr. Herbert Sherbert Garfield Simba III. When he was a kitten, I dressed him up as Aaron Purr for his first Halloween. You can occasionally find us around campus when I take him on walks. He is a spastic freak but also a wonderful, cuddly ball of fluff. And most importantly, Sherbert is my emotional support animal.

Bert keeps me company, so that I never have to be alone. As soon as I brought him home from the shelter, my dorm became a happy place again. Honestly, I might not be standing on this stage in front of you all today if it wasn't for this feline friend of mine that constantly is helping me stay grounded and face each day with curiosity and playfulness.

"I Don't Want to Walk Without You" Analysis:

Overall Music Analysis

- **Due to the simple nature of this piece, there is not too much embellishment to analyze, outside of this section (the song as a whole).**
- This song is in the key of Bb major, to which Schubart attributes, "Cheerful love, clear conscience, hope aspiration for a better world." ("Musical Key Characteristics.")
 - There could not be a better description of this song, and how Sherbert brings hope, joy, and love to my life in such a monumental way.
- This song is in common time (4/4). This adds a familiar and comfortable tone to the piece from the very beginning, which is exactly how I feel singing about my emotional support animal.
- The repetition of tied notes in this section allows the singer to spend a lot of time singing vowels, which represent, open up, and evoke emotion.
 - Tied notes occur in the following Measures: 1, 5, 11-12, 14-17, 21, 26, 29, 37, 39, 41, 43.
 - The accidentals in this piece convey the uneasiness the singer has, when they think about walking through life without their emotional support animal.

Section 1 [Measure 1 - Measure 32]:

- The descending sequence in Measure 2 suggests the notion of walking, as it slowly plunks down, step by step.
- In Measure 15, the use of D suggests a climactic part of an idea, which is expressed lyrically as the joy the animal brings the singer.

Section 2 [Measure 33 - Measure 32, after the repeat]:

- The dynamic marking "f", forte, in measure 37 informs the piece that this is the heavier portion of the song, including the material being covered.
 - It is in this section, that the singer's time without their emotional support animal is discussed, as well as mental health struggles.
- The melody line jumps all over the treble clef in this section.
 - This signifies that the singer didn't have stability before they had their emotional support animal.

Final Performance Footage

https://www.youtube.com/watch?v=jjFB_otBFJo

(flash drive included)

"Princess" Music and Character Analysis

Overall Song Analysis

- The song is in the key of C major because Alfie and Adele are both simple folk and both believe their opinion to be correct, plain as can be.
- The song is in $\frac{3}{4}$ time. This signifies the format of the conversation Alfie and Adele are partaking in. Much like a waltz, the male (Alfie) leads and directs the conversation while the female (Adele) follows and responds. Also, the waltz is commonly thought of as a regal form of partnering dance. A dance that a princess might very well encounter during her time in the palace.
- Over the course of the song, tones of Irish-like songs continuously pop up more and more frequently. This establishes both Adele and Alfie's firm roots in their country and makes them more relatable to one another as it plays in the background. Music has the power, so often, to bring people together, and that is what these subtle Irish-sounding tunes do here
- The positions of the one (I) chord change from inversions at the beginning and simplify to root position more frequently towards the end of the song.
- The song starts on the Dominant of the key [5th] and ends on the Tonic [1st].
 - This expresses perfectly how Adele reacts the the situation. She starts out her section of the song very averted to the idea of being a part of Alfie's play, but over time and thorough conversing, she becomes "in tune" with Alfie and joins him in the play and is invigorated by her chance to reign as Princess Salome.
- There are a lot of different keys or special chords that pop up throughout this song, frequently in the beginning. Some of the roman numerals finally change to the normal capitalization pattern that is expected of a major key by the end of the song.
 - The 7th goes diminished, after being manipulated a few times throughout the course of the music

Section 1 [Part 1: Intro]:

- There is a steady and grounded tune repeated here
 - This is Alfie's determination that I can play his princess
- The treble part of this section is very even
 - To represent Alfie's calm and confident approach to Adele
 - There is a sense of royalty to this as well
 - It implies being graceful and steady
- The fact that there are two parts to this song stands out because the "Part 1: Intro" is essentially Alfie's sales pitch to Adele before he gives her the space to say what she thinks of the idea.
- The music starts after Adele says "Who's my prince? You, I suppose."
 - This question catches Alfie off-guard. He knows what he wants and why he wants it (Adele to play the princess in *Salome*), but he didn't expect her to not say yes right away. Also, Alfie is not one to be on the stage, rather than directing and smiling from the crowd. The idea of him personifying the part of Jokanaan makes him think of the person he intends to play the part, Robbie; his secret love from afar.
- Measures 4-10
 - The sustained bass note in measure 4 & 5 shows the awkwardness in Alfie's answer as he denies him portraying a prince on stage
 - The thought of himself being on stage, as a leading man no less, makes the stagnant note necessary as he begins his answer by rambling, "Oh, no. Dear Lord, no..."
- The bass notes in Measures 11-14 are Adele's hesitant air in this conversation
 - She is uncomfortable, hence the additional accidentals
 - The base notes, once Adele joins the conversation, go up an octave
 - Taking on a more feminine quality to the surroundings right before she starts to speak
- Measures 15-17
 - The base notes in this section go back down again when Alfie speaks in agreement with Adele about how Robbie is attractive. This is something Alfie passionately believes, and is something he is able to affirm in a grounded way. The lower notes resemble Alfie's confident stance in something that resonates with him personally; love.
- The Poco ritardo in measure 18 represents Alfie letting his proposal ring out and gives Adele the space to formulate her response
- The fermata in measure 19 signifies the suspension Alfie is waiting in, hopefully, as Adele gathers her thoughts and feels compelled to fully express what she thinks of Alfie's proposal

Section 2 [Part 2, Measures 1-8]:

- The stagnant C throughout measures 1-7 resembles the baby that is on the way, forever in the back of Adele's mind. It is the only thing in her life right now that is constant and that she knows to be true. *Alfie & baby are w/ me in the piano*
- Adele enters on the downbeat of the first count of the measure each time she comes in [this is repeated throughout the song]
 - This shows her uncertainty and timidness towards the situation
 - This also suggests that she is thinking quickly about what she wants to say, as she keeps finding more excuses not to try out play acting *making excuses when you do want to do it*
- The melody Adele sings measures 1-8 is not far from speaking
 - She is very informal, proving even more as she speaks that she has no place in royalty
- When she sings "princess" for the first time, measure 3, she lets the pitch fall with her disbelief of the very thought
- In measure 5, there is a perfect 4th ["Here Comes the Bride"] interval played in the bass clef
 - This is significant, as Adele does not have a stable man in her life
 - John, the father of Adele's unborn child, does not love Adele and did not go with her to Dublin
 - He let her become an outcast and leave town, humiliated
 - This interval is mocking Adele
- The operative words in Adele's argument; "girl", "someplace", "nowhere", "world", "think", "qualified", all are lengthened by an attached eighth note as a way to draw attention to their weight and importance [this pattern is repeated throughout the song]
- When Adele sings "playing the part", measure 7, the melody is interrupted in a strained manner; going higher and then letting "part" fall back down in an exasperated disbelief
- The higher part of the treble section of measures 7-8 is the recurring melody in the back of both Adele and Alfie's minds as they imagine Adele's potential as one of royalty *missing 3rd still*
 - The melody itself is very regal-esque and implies the sense of hope in the air that Adele will accept the part

- 5th & something John
 missing heart/soul

- not steady

- rhythm ^{accompaniment} breathing inhale → exhale

placed in
middle of
piano

how does the
underlying rhythm
catapult me into
song each
time?

Section 3 [Measures 9-25]:

- This section begins with Adele singing a note with an accidental
 - This is making her different from her surroundings, the other characters stick to the melody typically
- Adele curses in measure 12
 - She is a woman and just spoke of a pub and "dog shite" and flies
 - This shows her low-class place in society
 - She speaks "I'm not joking"
 - To justify herself
 - Sometimes words without music is not enough, but to make a point in the same way when one is singing, speaking can have a similar effect
- In measure 13-14, G-C are played in an even, descending order [this is repeated a few times throughout the song]
 - This is society peeking in more and more and judging Adele
- There is a rallentando in measure 15, dramatically slowing down a chord right before Adele sings "...and they don't **believe** in art"
 - "believe" is given extra length to highlight the degree of blasphemy art is considered to suggest
 - The rallentando makes an aesthetically pleasing chord even more beautiful to the ear...accentuating the instant affect quality art, even just one chord of music, can have on an audience
- When Alfie says, "I'll take you through it line by line", there is a steady melody and rhythm playing underneath him
 - And it starts on beat 1 [not the + of 1 like Adele]
 - He is confident in his beliefs

eb doesn't fit in Key change she's trying tactic to change the key b/c C isn't working
[she doesn't fit in Dublin]

M12 slow down (vulnerability, desperation)

M21 think time!

droning words
lengthening
lamenting
whining

Section 4 [Measures 26-32]:

- This section also starts with Adele starting a phrase with an accidental
- There is a breath mark in measure 27, between "I don't pretend to be a thing but plain and common" and "When you're brought up in Roscommon, what's the use pretending."
 - The first quote is higher in her voice and after the breath mark the notes start lower and descend
 - This escalation, pause, and then calm ending to the phrase shows the passion Adele has behind her situation

- She is not proud of where she comes from, but she accepts that her past has happened and she can not change, nor could she ever control it
- The breath mark gives Adele the space to take a breath, calm herself down and phrase what she is trying to say with a clearer mind
- “use pretending” is the same notes from Section 3 in the descending G-C scale
 - Except this time it is Adele singing it, not in the accompaniment, and it goes to D (not all the way down to C)
 - The incompleteness of the established pattern the accompaniment introduced earlier suggests that Adele is still not completely satisfied with her position in the conversation, as she still has some struggles to work through
 - Alfie is not giving up on her
 - This frustrates Adele
 - Normally, people give up on Adele too quickly
- “...the fairy tale ending...” in measures 30-31 represents a common theme in Irish music; traveling down a scale and swinging right back up (and vice versa)
 - This shows Adele’s true and rural Irish roots
 - Also, “end-ing” is a declining Perfect 8th interval
 - This octave leap down on such a finite word, describing the magical ending of a fairy tale embodies the “perfection” that one expects from the typical fairytale
 - Adele does it in a mocking way, as she explains that she leaves all the happy endings to other people, since she believes there is no hope for her to have one, herself
 - This mocking/negative air can be seen in the way she jumps down, rather than up, the octave
- “...the people such as you.” in measures 31-32 is a different rhythm than all the preceding phrases’ endings...also **NOTICE!** that it ends on a C, the keynote.
 - This shows Adele’s firm belief that there is no happy ending for her

*Dissonance in M33
interruption/tension/conflict*

Section 5 [Measures 33-42]:

- In measure 33, Adele doesn't start singing until the + of 3
 - She needed to take this extra time to figure out how to best explain to a stranger, such as Alfie, how she can be so certain that there is nothing magical nor royal about her
- In measure 34, there is no breath mark between "Roscommon," and "only"
 - Last time [measure 27] she reached this point in the melody she needed a breath to pause and collect herself
 - This time, she is speaking right from her heart about her hometown and there is no doubt in her mind as to what her hometown raised (onions and potatoes)
- The common Irish-like melody is made again when Adele sings "potatoes" in measure 35
 - She is allowing this line to be more vulnerable to the humor of the fact
 - But she herself is being vulnerable, allowing for this scoop of pitch to naturally occur out of discomfort as well
- In measures 36-37, the rhythms drag out the rest of her sentence, droning on about the hardship one goes through by talking about onions and potatoes their whole life
- When Adele sings, "No one there could **ever** see", in measure 38, the rhythm of "ever" allows for the word to be accented, exaggerating the fact a bit since she is in this dramatic state of mind and very emotional
- In measures 39-40, "see in me" is elongated by altered rhythm as well as a poco ritardando
 - This gives Adele the ability to emphasize the strength of this sentence to the best of her abilities
 - This is a drastic statement and Adele believes it 100%
 - The rhythms and dynamic markings in this measure give Adele artistic freedom [that's ironic...] to dwell in the reality of this statement for an extra moment
 - **Also**, there is a decrescendo here
 - This audibly shows Adele's uncertainty in herself and her vulnerability to be sharing this much information with a stranger
- Measure 40's time signature switches to 2/4 time, with a fermata over its entirety, and then Alfie comes in on the downbeat of 2
 - This musicality shows Alfie's polite interjection of Adele's lamenting
 - It gives Alfie the chance to gently get Adele out of her woeful moment and for Alfie to give his insight on her situation

Frustrating dissonance

33-40 Belt/chest

Alfie saying "think we both know you want to" over Octave 1/6th

- Alfie interjects with "Well, possibly, Roscommon was wrong..." in measures 40-42. There are 3 dynamic markings in measure 41; *slower*, *colla voce*, and *mp*
 - *Slower*: Allows Alfie to comfort/console and attempt to change the way Adele sees herself
 - *Colla voce*: Gives Alfie the time he needs to make his point and affect Adele
 - *mp*: makes Alfie's words intimate and more important, with the seriousness this new tone invokes

Section 6 [Measures 42-51]:

- Alfie continues to speak out of the phrase from the end of the last section, throughout measures 42A-42F
 - This, once again, shows the reciprocal need to sometimes go to speech to contrast the music
 - The regal diction and noble way he addresses Adele in this section is extremely sensitive to her story; it shows Alfie has been listening, but still sees genuine beauty in Adele
- The G-C descending scale is played toward the end of Alfie's small speech in this section, in measure 42E
 - This time it is played the octave up, giving it a lighter, more sensitive tone
 - Also making it more elegant sounding
 - There is a *rallentando* on the chord that starts this descending scale, containing the high G, giving it even more of a regal air
 - Also, this time the rhythm is changed to quarter note triplets
 - This syncopation to this royal tune makes it seem even more important
- In measure 42F, there is a perfect 5th [the "french horn"] interval played with a fermata above the second, higher, note and *poco ritardando* throughout the measure
 - The perfect 5th has a monarchy-suggesting ring to it
 - The slowness of the interval shows the big jump Adele is about to take
 - This moment is clearly the sound of Adele's mind changing
- Although she has decided to take a chance on Alfie's play, Adele is not completely confident yet in this decision. This is seen and supported by two dynamics in the 44th measure; *mp* and an eighth note, once again, on the beat 1 before she sings
- The words Adele lengthens in this section; "suppose", "have", "chance", "princess", "Dublin", "prevailing", are unlike the words she lengthened throughout the rest of the song before this moment

Base



- These words are all positively-focused and look hopeful towards this new journey she has decided to put her faith into, a very risky thing for her to do
- This time, when Adele sings "princess", measure 46, on the exact same notes as she did earlier throughout the song, there is pride in the word and a graceful movement as her voice steps down the notes
- In measure 47, the accompaniment builds as it crescendos into *mf*
 - This represents Adele's confidence and faith in Alfie and his passion growing along with her volume
- When normally a rhythmically-lengthened word would be, according to the repetitive nature of the song up to this point, "Dublin" in measure 48 is succinct
 - Adele is optimistic towards that idea of Dublin being a more accepting place of her and her past
- When Adele sings "not quite so small" in measure 50, there is a graceful and light attitude to it, as opposed to the abrupt and dramatic swings of tone in an Irish-tune fashion earlier in the song
 - This moment depicts Adele's hopeful attitude to her new life here in Dublin
- The Irish-like melody tune is played in measure 51
 - It carries beauty and positivity in it's bright melody, leading Adele strongly into the next section

Section 7 [Measures 52-60]:

- This section starts in a different key; Ab in measure 52, as Adele jumps up a minor 3rd and explains, "I swore I wouldn't spend my **life** back in Roscommon"
 - This key and tonality implies a new, brave attitude Adele has taken on
 - "life" is one of the operative words in this phrase, after "swore", and it is also rhythmically-lengthened
 - This implies that her life felt long and dreary back in Roscommon
- There is a breath mark after "Roscommon" and then Adele sings lower, and with more control, "I'd be someone going someplace they would never dream of..."
 - This breath mark, again, gives Adele the space to stop, breathe, and collect her thoughts
 - The "..." is in the music as the word "of" trails off and Adele imagines how far she can go in life if she stops letting that small, old town with its close-minded people suppress her dreams and aspirations
- The descending G-C scale is played once more, in the higher octave, in measure 56. This time it comes in directly after Adele's thought's have started to wander when she tailed off, this tune now backing up her words with a solidarity feel.

- "Dreamer" is lengthened this time, in measure 57. This is a substantial word; at the beginning of the song, Adele would refuse to ever have had a dream or fantasy, in fear of being outcasted or ridiculed
 - But now Adele understands that she is with good company, as Alfie thinks and dreams in a very similar way
- "Re-call" is a Perfect 4th interval
 - This is the wedding song interval returning since the beginning of the song, when it mocked her with the fact that she was alone
 - Adele is no longer alone
 - John still does not love her, but someone at least appreciates her
 - And that is satisfying enough for now
- In measure 60, the Irish-like tune is played in the treble clef once more
 - This time it appears to be announcing a royal arrival of a newfound princess
 - It is played with a poco ritardando at the end of it, so there is also a sense of bittersweetness in its tone, as Alfie wins Adele over with high hopes, genuinity, and friendliness

Section 8 [Measures 61-66]:

- This section begins with a rallentando, an eighth rest, and colla voce
 - This dramatic air, gives this new princess all the time in the world to milk her arrival and bask in her newfound beauty
- After "Roscommon", in measure 61, there is a breath mark
 - This allows for Adele to gather herself and finally admit to herself that she is special, beautiful, and elegant
- When she sings "princess" for the final time, in measure 62, she sings it up an octave
 - This changes the meaning of the word as a joke to an honor
- There is another breath mark after "princess" in measure 62
 - This dramatic amount of space for air fills the air around Adele with electric energy for the anticipation for her to finally celebrate who she is
- When Adele sings "after all", she holds out the final note for 8 counts, basking in this beautiful moment she has earned
 - She basks by allowing herself to smile/cry/feel whatever she feels and openly face Alfie, rather than the closed off mannerisms she had before
- In measure 65, there is another rallentando, poco ritardando into molto ritardando, with a lower version of Adele's anthemic melody playing while Alfie introduces Adele to the other actors as "our Princess Salome"

- This definitive closing marks Alfie's accomplishment of his objective to convince Adele to portray his princess in the play and for Adele to be accepted by the townspeople
- This moment is followed by another rallentando, at the beginning of measure 56, with a fermata above it
 - This structured, resonant chord represents the rest of the cast applauding Adele and beginning to approach and introduce themselves
 - The chord is based on C, the keynote of the song
 - Everything ends harmoniously and is structured precisely
- A low C is played with a staccato mark, to signify the end of this new deal between Alfie and Adele
- Throughout measures 61-62, there are Perfect 4th intervals being played once each measure. The interval changes to Perfect 5th each measure from 63-66.
 - This symbolizes Adele forgetting her worries about John, responsibilities, marriage, and romantic relationships in general, as she changes her focus to attend to the nobility of her new kingdom; Dublin.
- There is a quarter rest at the end of the measure--there is no audible note played, of any sort, on the final count of the song
 - This leaves room in the silence that Adele still has in the back of her mind, wondering if whether or not the choice she just made was right

Appendix B: Glossary of Musical Terms

Accent- A stress of emphasis on a certain note (pg. 15).

Accidental- Sharp, flat, natural, double-sharp, and double-flat symbols introduced apart from the key signature. In more recent music, quarter-tone symbols may also be called accidental (pg. 16).

Accompaniment- secondary parts or voices that support the leading melody (pg. 16).

Arpeggio- 1. Playing the notes of a cord one at a time, rather than simultaneously. 2. A rapid arpeggio is notated as a cord preceded by an arpeggio sign. The symbol means to play from the bottom upward, but the addition of a downward arrow indicates the opposite (pg. 24).

Bar- 1. Synonyms with measure. 2. A line drawn perpendicularly across the staff to divide it into measures (pg. 29).

Bass Clef- The F clef, placed upon the fourth line (pg. 30).

Colla Voce- With the voice; indicates a passage where the tempo follows a singer who is given flexibility (pg. 49).

Common Time- A time signature of 4/4, often notated with the symbol (pg.50).

Crescendo- Gradually increasing in loudness; the term specifically refers to the process of becoming louder, and not the climatic peak itself. It is often abbreviated “cresc.” or notated by the symbol indicating the beginning and ending points (pg.57).

Cut Time- Music counted by half notes as the pulse, generally referring to 2/2, and sometimes indicated by the symbol (pg. 58).

Decrescendo- Gradually diminishing in volume; synonymous with diminuendo. It is most often abbreviated “dim.” although “decresc.” is also seen. The symbol is also used to indicate beginning and ending points (pg. 60).

Dominant- The fifth note of the diatonic scale (pg. 65).

Dot- 1. A rhythmic dot placed after a note or rest increasing the duration by one half. One may also place a rhythmic dot after a previous rhythmic dot to add half the value of the previous dot. 2. A dot placed over or under a note signifies staccato articulation; when these articulation dots are used within a slur or phrase mark, they may indicate a slight articulation within that phrase mark, or a short note at the end of the slur (pg. 66).

Dynamics- Relative degrees of loudness (pg. 69).

Fermata- A hold of indefinite length marked by the symbol over notes and rests. Occasionally modifiers are placed over the symbol, such as a poco (short), lunga (long), or other terms. In the

20th century, some composers also evolved a squared fermata for long or measured holds and often indicated a precise duration in seconds (pg. 77).

Flat- The symbol lower(s)[ing] the pitch of the following note by a half step. It came originally from the letter b, as its shape and its foreign names indicate (pg. 79).

Forte- Loud, strong, typically notated as (pg. 82).

Fortissimo- Very loud, notated (pg. 82).

Glissando- Sliding in pitch. Note that portamento always means a totally smooth slide, as on a violin or voice, with no increments within the slide. Glissando can refer to both this pure portamento, or to its best approximations on other instruments, such as piano or harp, where only specific pitched notes may be played (pg. 89).

Half Note- A note whose value is one-half that of a whole note (pg. 93).

Half Rest- A pause equal in duration to a half note (pg. 93).

Half Step- The smallest interval in traditional tuning systems, such as the relationship between E and F, or between A and B (pg. 93).

Inversion- 1. A chord whose lowest point pitch is not the root of that chord. For example, first inversion describes a chord whose bottom note is the third of the chord, and second inversion describes a chord whose bottom note is the fifth of the chord. 2. Any other switching of notes or lines to reverse high pitch and low pitch. 3. In music of the 20th century, particularly in the 12-tone tradition, a mirror image of the original melody created by reversing the direction of upward and downward intervals, sometimes called melodic inversion (pg. 101).

Key Signature- The notated grouping of sharps or flats at the beginning of a staff, indicating notes that are to be played flat or sharp throughout the composition, thereby indicating the key (pg. 105).

Measure- A unit of division of musical time, typically shown in notation by barlines, and counted by regular musical pulse cycles. When music is in 4/4, one measure equals one series of 4 beats. In some traditions the term bar only refers to the barline itself, while other traditions use the term bar interchangeably with measure (pg. 114).

Melodic Line-

Mezzo Piano- Moderately soft, notated (pg. 116).

Mezzo Forte- Moderately loud, notated (pg. 116).

Middle C- The pitch C notated on one ledger line below the treble-clef staff or one ledger line above the bass-clef staff (pg. 116).

Natural- The character used to cancel a sharp or flat (pg. 122).

Octave- 1. An interval measuring eight diatonic steps, or twelve half steps. 2. The name of an organ stop (pg. 125).

Piano- Soft (pg. 132).

Pianissimo- Extremely soft (pg. 133).

Quarter Note- A note whose value is one-quarter of a whole note (pg. 141).

Quarter Rest- A pause equal in duration to a quarter note (pg. 141).

Rest- 1. A measured silence. 2. The notated character indicating a specific duration of silence (pg. 145).

Root- The fundamental note of a chord (pg. 147).

Scale- 1. A collection of notes arranged in ascending and descending order from a selected starting pitch. The most commonly-used scales are the diatonic scales, seven-note scales employing various patterns of half and whole steps. This includes the major scale, minor scale, and modes (pg. 149).

Scale Degree:

- Tonic- The first note of scale; in tonal music, the fundamental “home” note to which other notes are referenced (pg. 173).
- Supertonic- The second note of the diatonic scale (pg. 165).
- Mediant- The third note of the diatonic scale (pg. 114).
- Subdominant- The fourth note of the diatonic scale (pg. 165)
- Dominant- The fifth note of the diatonic scale (pg. 65).
- Submediant- The sixth note of the diatonic scale (pg. 165).
- Leading Tone- The seventh note of the diatonic scale that leads by half-step up to the tonic note. In minor scales, this term applies only to the raised version of this note (pg. 108).

Sharp- The sign # which, occurring either before a note or in the key signature, raises the pitch of a tone one chromatic half-step (pg. 154).

Slur- A curved line drawn over or under two or more notes, signifying that they are to be executed legato. The slur is also used in piano music to indicate melodic phrasing. In wind instruments, slurs indicate tonguing articulation (pg. 157).

Staccato- Detached; distinct; separated from each other (pg. 161).

Suspension- A type of non-chord tone that retains a note, or notes, from the preceding chord into a new chord. This dissonance is resolved by a step down (pg. 165).

Sustained

Tie- A curved line used to connect two notes of the same pitch, the second note being only a continuation of the first, without separate attack. While ties look like slurs, the function is quite different because the tie indicates the duration of one extended pitch while a slur indicates the articulation of a phrase (pg. 171).

Time Signature- The numerical symbol at the beginning of a composition that establishes meter; the upper number shows the number of beats per measure, and the lower number shown the note value representing each beat. Additional time signatures are placed within a composition when the meter changes (pg. 171).

Tonic- The first note of a scale; in tonal music, the fundamental “home” note to which other notes are referenced (pg. 173).

Treble Clef- The G clef, placed on the second line (pg. 174).

Triplet- A group of three notes to be played in one beat or an otherwise defined duration (pg. 175).

Whole Note- Generally, the longest note value in modern music notation, from which other note values are portioned; known as a semibreve in British terminology (pg. 184).

Whole Rest- A pause equal in length to a whole note, or to a whole measure when the quarter note represents the pulse (pg. 184).

Whole Step- A major second, also called a whole tone (pg. 184).

Final Performance Footage

https://www.youtube.com/watch?v=jjFB_otBFJo

(flash drive included)

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